

**REPRESENTATION OF EASTERN INDONESIAN STEREOTYPE
ON TELEVISION PROGRAM
(SEMIOTIC ANALYSIS OF CHARLES SANDERS PEIRCE IN
WAKTU INDONESIA TIMUR TELEVISION PROGRAM)**



SCIENTIFIC PUBLICATION

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APPROVAL PAGE

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Abstract

Waktu Indonesia Timur program adalah suatu variety show comedy terbaru di NET TV dengan menghadirkan komika asli Indonesia Timur sebagai talent utamanya. pembawa acara membawakan konten lucu untuk menghibur penonton acara televisinya. Tujuan dari penelitian ini adalah mengungkap representasi stereotype Indonesia bagian Timur dalam program Waktu Indonesia Timur dengan analisis semiotika Charles Sanders Peirce. Peneliti menganalisis tanda-tanda yang muncul didalam tayangan Waktu Indonesia Timur melalui pendekatan semiotika Charles Sanders Peirce dan mengetahui Representasi Stereotype pada tayangan tersebut. Objek penelitian ini adalah delapan video tayangan Waktu Indonesia Timur, sedangkan subjek penelitian adalah tanda visual dan dialog humor yang disampaikan dengan dialek Indonesia Timur. Hasil dari penelitian ini adalah bahwa terdapat representasi yang ingin ditampilkan oleh media melalui program acara Waktu Indonesia Timur, yaitu stereotype Humor Mop Papua yang meliputi Menyuarakan ketertinggalan daerah Indonesia Bagian Timur dan Mengejek sesama orang timur dan stereotype budaya Indonesia bagian timur yang meliputi penggunaan bahasa melayu dialek papua, perbedaan fisik orang timur dan warisan Indonesia Timur.

Kata Kunci: Representasi, Stereotype, Semiotika, Televisi, Indonesia bagian Timur

Abstract

Waktu Indonesia Timur Program is the latest comedy variety show on NET TV by presenting authentic Eastern Indonesian comics as talented talents. the host brought funny content to entertain the audience for its television show. The aim of this study was to reveal the stereotypical representation of Indonesia in Waktu Indonesia Timur program with Charles Sanders Peirce's semiotic analysis. This research analysed the signs that appeared in Waktu Indonesia Timur program through Charles Sanders Peirce's semiotics and find out the representation of stereotypes of the program. The object of this research is eight videos of Waktu Indonesia Timur, and subject of this research are visual and dialogue delivered in the East Indonesian dialect. The results of this research are two stereotype that represent the eastern of Indonesia, there are first, stereotype of Papuan Humor Mop which contains Voicing the backwardness of Eastern Indonesia and Mocking fellow the easterners and stereotype of culture which include the use of dialect of Papuan Malay dialect, physical differences of the eastern and the eastern legacy.

Keywords: Representation, stereotype, semiotic, television, Eastern Indonesia

1. INTRODUCTION

1.1 Background

Following the development of mass media in Indonesia, one of them is Television. Net TV as a television which has the highest target audience of millennials always creates interesting programs and follows what trending issues of the world of entertainment. Net TV was established with the enthusiasm that entertainment and information content in the future will be more connected, more public and more profound, more personal and more accessible (Accessed from <http://www.netmedia.co.id/about>). Nevertheless, in the middle of the flow of modernization, Net TV created a program that raised theme from Indonesian culture. According to Grossberg et al (2006:69, in Raharjo, 2011), explained that media, society and culture are three inseparable things. The media is influenced and influences society and culture. Net TV creates a program that gives space to Eastern Indonesian culture, to be introduced to the public specifically packaged in Waktu Indonesia Timur is the latest variety show comedy program by presenting original comics from Eastern Indonesia as the main talent (accessed at <https://www.youtube.com/channel/UCuXa1XxyOf3y1Z4tdyTfMhg>). The program that airs every Saturday and Sunday at 7:00 p.m, and first aired on Net TV in April 2018.

The selection of content that elevates Eastern Indonesian culture to the television screen then become an attractive choice, there is no entertainment program from Net TV that specifically presents a cultured theme and elevates certain ethnic identities into the program. Waktu Indonesia Timur displayed in the program, is adopted from the time zone division of the Indonesia region which is divided into three regions, including Waktu Indonesia Barat which includes the islands of Java, Sumatra, West Kalimantan and Central Kalimantan. Waktu Indonesia Tengah which covers Sulawesi, Sunda Islands, North Kalimantan, South Kalimantan and East Kalimantan, and Waktu Indonesia Timur covers Maluku and Papua regions (Junaidi, 2012) and the five host on WIT are indigenous people of Papua and Maluku.

The atmosphere of Eastern Indonesia can already be felt from the start of the program to the end. This is in accordance with the work of logic media which involves the existence of 'media grammar' which regulates how time should be used, how content should be shorted, and what tools from verbal and nonverbal content which should be used (McQuail, 2011). It was also seen from Waktu Indonesia Timur which presented the atmosphere of Eastern Indonesia into its verbal and

nonverbal content. This cultural theme from Eastern Indonesia is a rarely discussed by the Media. In (Nugroho, et al., 2015) ethnic- related content is controlled by Javanese identity as much as 41%. In addition, infographics was downloaded from the site <http://cipg.or.id/media-content/> that the content in the media originating from ethnic Javanese was dominated by 42,8%, followed by ethnic Betawi 8,5%, Sunda 8%, Minang 8%, Bali 7,5%, Chinese 6%, Batak 3,5%, Dayak 3%, Ambon 1,5%, Dani 1,5% and others 8%. Whereas ethnics from Eastern Indonesia only occupy 1,5%, namely the total obtained from ethnic Ambon, Maluku.

Media does not present us with a complete mirror, but rather an arrangement of world representations that have been selected and packaged in such a way (Wallach, 2014). Waktu Indonesia Timur is not just a variety show comedy, which displays comedy. But there are other cultural elements that want to be displayed and delivered to the public outside of eastern Indonesia. Then what kind of culture does Net TV want to present? How a person, group, idea or opinion is displayed properly is what is called representation (Eriyanto 2011 in Larasati, 2014).

In this research, the researcher used sign theory to express meaning symbolized by the signs displayed from the media. The researcher used Charles Sanders Peirce's semiotics sign theory. According to Peirce, a sign is something that for someone represents something in some things or certain capacities. Signs leading to someone, that is to say, create in the mind of that person a commensurate sign, or perhaps a more perfect sign. The sign created in the mind is called the interpretant of the first sign. The sign represents something, namely the object (its object) (Fiske, 2012). Peirce then introduced this with a triadic model or known as "triangle meaning semiotics". Where these three elements of meaning interact in a person's mind, then the meaning arises about something that is represented by the sign (Kolly, 2013). Media content, as we have seen, is also formed from a base that is more than one code, language, or sign system (McQuail, 2011). The depiction of reality into the mass media can also be seen from the sign system broadcast by the media. To understand the verbal and nonverbal languages contained in the media, it requires knowledge about these signs (Vera, 2015).

1.2 Television as a Cultural Industry

Human life cannot be separated from the development of the surrounding media. From all of mass media, nowadays television is mass media which gives a big influence in human life (Vera, 2016). Especially after political reform which began in 1998 also had an impact on media reform. Media reform itself brings the flow of broadcasting liberalization, which leaves broadcast media, a social

cultural industry entity, to the market mechanism (Fadjrina, 2014) . Television shows a variety of events ranging from informative, entertaining and offering advertisements. People can spend hours just to sit in front of a television screen.

With such great influence, television has more value in providing information, entertaining and educating the audience. However, growing concern for the TV industry that produces low quality content because most television stations only refer to audience ratings in producing their broadcast content (Nugroho, et al., 2015). Almost all programs on TV are packaged and formatted as entertainment, because entertainment is what the market wants. Television managed to show the program according to the tastes of the audience. Television is able to invite unlimited and varied audiences to sit for long in front of the television. So it is not surprising if the end television is the main target of advertisers (Mustika, 2012).

1.3 Representation of Stereotype in television

Mass media, especially television, has functions as a medium of information, education, entertainment and social control. In relation to representation, television has a huge contribution in conveying reality to the public. Included with that the television wants to display in front of the screen. The media cannot be separated from social representation, initially as McQuail said, media is believed to be a mirror that reflects social reality, so that what is displayed by the media is a true picture of a reality (Olivia, 2013).

Representations in English, means representation, description or depiction. In simple terms, representation can be interpreted as an illustration of something that is contained in life that is described through a medium (Maulati & Prasetyo, 2017). The theory of representation according to Stuart Hall is the production meaning of concepts in language, where in the language is a concept that has a certain meaning to explain the exist object. Representation connects meaning and language to say something meaningful to others (Hall, 1997:15 in (Putra & Handoyo, 2016).

The ability of the media to construct reality affects the way people perceive the reality that is happening around us. This triggers a picture that is biased, doubtful and not in accordance with the facts that occur in real life. This is called stereotype. Stereotypes refers to the actions or behaviour or someone who is considered to be able to describe the overall nature of a culture, gender, age, ethnicity, class or nationality. Stereotypes are often interpreted as a tool to give a “label” to something (Olivia, 2013). Included in this case is Waktu Indonesia Timur program, the content displayed is inseparable from the cultural concepts and stereotypes that have been built by

the media towards certain cultures. However, what kind of stereotypical representation does shows in Waktu Indonesia Timur? Seeing so much media that represent the culture of eastern Indonesia as primitive, underdeveloped and minority regions with different skin colours which then make Papua as an ethnic minority in Indonesia (Larasati, 2014).

As in previous research conducted by Siti Waltraud Mayr in “Reading Culture in TV Commercials for the purpose of teaching culture to foreign students in the year of 2013, the research aims to unfold the obvious and hidden message in TV commercials for the purpose of teaching culture to foreign learners. One advertisement has been chosen, it was Paulaner Weiss Beer in German TV commercial. This study examine how Malaysian learners of the German language will read the signs then the result shown that Beer Advertisement has represent cultural value, among others: Keeping up custom and tradition, Living in a clean and healthy environment, Socializing with others, Looking for a healthy lifestyle and Enjoyment. Whereas in this research, the researcher wanted to reveal the representation Eastern Indonesian stereotypes in Waktu Indonesia Timur TV Program by using Charles Sanders Peirce’s Semiotic Analysis.

1.4 Charles Sanders Peirce’s Semiotic

Semiotics is the science of signs, and is a branch of philosophy that studies and examines “signs”. Semiotics is often interpreted as a science of signification According to Vera (2015), Semiotics by Charles Sanders Peirce is a reference sign, and the user of the sign as the point of a triangle. Each is closely related to the other two, and can only be understood in relation to the other. A sign is something that for someone to represent something in certain things or capacities. The sign that is created in mind is what I call the interpretant of the first sign. Sign represents something, its object (its object) (Fiske, 2012) These three elements are better known as triangle meaning theory.

The process of 'semiosis' (Significance) according to Peirce is a process that combines entities (in the form of representamen) with other entities called objects. Semiotics as a relationship between signs, objects, and meanings. Signs represent objects (referents) that are in the mind of the person who interprets them (interpreters). The representation of an object is called an interpretant (Mudjiyanto & Nur, 2013).

Peirce distinguishes the types of signs into icons (icons), indices (index), and symbols (symbols) that are based on the relationship between the representamen and the object. Can be described as follows: (1) Icon: something that performs a function as a sign that is similar to the shape of the object (shown in the picture or painting); (2) Index: something that carries out a

function as a sign that indicates its signs; and (3) Symbol: something that carries out a function as a sign by conventions that are commonly used in society (Mudjiyanto & Nur, 2013).

As in previous studies conducted by Sayla Karima and Maylanny Christin in "Charles Sanders Peirce's Semiotic Analysis of the violent presentation in the Little Krishna cartoon on September 5, 2014, researchers discussed the presentation of verbal and nonverbal violence with Charles Sanders Peirce's semiotic analysis conducted on violent scenes through iconic signs, indices and symbols and the results show that there are four types of violence presented in the Little Krishna cartoon series on September 5, 2014, including open violence, aggressive violence, closed defenses and violence. Whereas in this study, researchers examined stereotypical representations in a television show using Charles Sanders Peirce's semiotic analysis.

1.5 Eastern Indonesia in the Media

Indonesia is a nation consisting of diverse ethnic groups from Sabang to Merauke. Nation, according to the thought of Benedict Anderson, is actually an imagined community. In multicultural era, culture is introduced through mass media. Mass media, especially television, is a place to see the nation as a whole. In the description, certain languages, dialects, and characteristics are attached that allow the formation of identity, perception, and stereotypes about the ethnicity concerned (Christiani, 2017).

Mass media is dominated by Javanese, Balinese, Minang, Betawi, and very rarely ethnic groups from Eastern Indonesia (Christiani, 2017). East Indonesia is an ethnic minority which is broadcast through mass media, especially television. It is seen that only 3.5% of the culture from Eastern Indonesia is broadcast on television (seen from Infographics obtained from the site <http://cipg.or.id/media-content/>). There are Dayak 3%, Bugis 2%, Ambon 1,5%, and Dani 1,5%. Instead Javanese 42,5% ethnicity heavily dominated in the screen of television industry in Indonesia.

Thus, it is not uncommon for ethnic of Eastern Indonesia to be explored in a limited way and even trapped in certain stereotypes. This condition allows the potential for the emergence of static stereotypes in ethnic minorities. Eastern Indonesian culture becomes a minority, of course, because there is a comparison with the majority culture. Looking at its history, according to Wallace in (Christiani, 2017), Wallace conducted research on the division of two Indonesian regions into western (Asian or Malay) and eastern (Australian and Papuan) regions. He wrote in his findings that Malay society is more cultured than the people of Papua. This subjective view

shows the division of this region based on the character and level of civilization between the West and the East. Western Indonesia is seen as superior to Eastern Indonesia.

Especially on television media, the depiction of ethnic Papuans (one of the ethnic groups in Eastern Indonesia) appears more on shows or sitcoms or humorous entertainment programs (Christiani, 2017). However, if observed the entertainment function becomes the most dominant of all television programs because its selling power to the public is much higher based on the rating and share indicators obtained by television stations (Lase, 2014).

In addition to seeing the inequality between minority and majority cultures that are broadcast by the media, it turns out an opportunity for Eastern Indonesians to fight media capitalism. Eastern Indonesians try to independently defend their culture in front of the media, one of them through Stand up Comedy. Like research conducted by Asril Trimulya Putra in Construction of East Indonesian Identity in comedy Television shows that have been previously explained in the background. He said that one of them through Stand up Comedy. Stand Up Comedy can also be a means for someone to convey his anxiety with the circumstances around him. In conveying his anxiety, he also uses joke. On the stand up comedy stage for Abdur not only was the stage to entertain by just making jokes, but as a means to convey anxiety and how the conditions of the people in East Nusa Tenggara were far from decent and prosperous (Putra & Handoyo, 2016). This effort was made to open the mind to the wider community so as not to be rigid in recognizing the culture of eastern Indonesia.

From the explanation above, the researcher formulated a research question in this research, the researcher wanted to analysing how the representation of Eastern Indonesian stereotypes in Waktu Indonesia Timur program? This research aims to analyse the signs that appear in Waktu Indonesia Timur through the Charles Sanders Peirce Semiotic approach and find out the stereotypical representation of Waktu Indonesia Timur program. The benefits of research, including the research recommendations for practitioners of communication and as an effort to change the social structure. The researcher only examined a number of Waktu Indonesia Timur video footage.

2. METHOD

In this research, the researchers used a type of qualitative research with Charles Sanders Peirce's Semiotics approach. Qualitative research does not refer to evidence, numerical principles,

statistical methods and mathematical logic. Qualitative research aims to maintain the shape and content of human behaviour to analyse its quality (Mulyana, 2003)

The data collection method that used in this research is observation, the researcher observes the programs of Waktu Indonesia Timur program and supported by the documentation method. In this researcher, the researchers chose the documentation approach which serves to find, examine and interpret messages communicated in the past using the analysis of Charles Sanders Peirce Semiotics.

Observations began from the first time Waktu Indonesia Timur Program was launched, from April to October 2018 with a total of 115 videos with a total of 28 episodes. Video shows are obtained from Waktu Indonesia Timur official account via Youtube platform.

Data obtained from a population of 115 video shows or as many as 28 episodes which the researchers then took into several samples. Samples were selected based on non-probability sampling techniques, the researchers did not randomly select the subjects in this research, but the elements in the population did not have the same opportunity to be taken as samples. The technique chosen is purposive sampling technique, in which the researcher chooses the sample based on certain considerations so that it is estimated that the characteristics of the selected sample have the same characteristics as the nature of the population (Bajari, 2015). Considerations or sampling elements, there are: (1) Most likes, (2) Most views, (3) Most dislike, and (4) Most comments with total are eight videos obtained through Waktu Indonesia Timur NET from *Youtube* account.

In this research, the researcher determined the unit of analysis, the researcher only analysed several units, including: (1) Visual signs in the Waktu Indonesia Timur program, (2) Dialogue of jokes delivered with East Indonesian dialects. The selection of the analysis unit is expected to explain the representation of Eastern Indonesian stereotype as shown.

The data analysis technique used in this qualitative research is using inductive thinking. In the process, researchers constantly sharpen the explanation of the phenomenon they are studying. Researchers become context-free and research design continues to evolve, looking for patterns and constructing theories. Qualitative data will then be tested by the triangulation process (Imran, 2015) through the Semiotic analysis of Charles Sanders Peirce.

The stages of analysis used in this research include:

1. Identify visual signs in Waktu Indonesia Timur program and humorous dialogues delivered with verbal signs from Eastern Indonesia

2. Interpreting the signs displayed with detailed explanations through Charles Sanders Peirce's Triangle Meaning (Representamen, object and interpretant)
3. Identify the appearance signs and analyse it into the representation of Eastern Indonesia stereotype that is found into certain categories.

In qualitative research, validity aims to create the purpose and truth of knowledge about reality with the scientific method, validity must be neutral and universal (Saukko, 2003). The data validity technique that will be used in this study is triangulation. Triangulation does not aim to find out the truth, but increases the researchers' understanding of the data and owner status. Triangulation combines different methods and materials to see whether they reinforce each other (Saukko, 2003). This research uses triangulation theory to understand what is being investigated. Triangulation theory is a technique to test the validity of data through deciphering patterns, relationships and including explanations that arise from an analysis to find themes or explanations that will be used as a comparison.

3. RESULT AND DISCUSSIONS

After observing and identifying eight video of Waktu Indonesia Timur programs, the researchers found that the program had formed two stereotyped representations of Eastern Indonesia, there are (1) Stereotypes of *Papuan Humor Mop* which contained voicing backwardness of Eastern Indonesia and mocking fellow easterners and (2) Stereotypes of Culture which include the use of dialect of Papuan Malay dialect, physical differences of the eastern and The eastern legacy.

3.1 Stereotype of *Papuan Humor Mop*

After observing eight videos of Waktu Indonesia Timur programs, it was seen that there were four video shows the dominance of humor. This can be seen from the equivalent of verbal signs delivered by the presenter. According to the Big Indonesian Dictionary (2008): Humor is defined as something funny, a ridiculous state of heart, antics, and humor. Humor or funny stories are inherent in the Indonesian people, the variety is different in each region. Like the humor delivered by comics at the WIT program, which originated from Eastern Indonesia in common with humor originating from the Papua region, better known as *Papuan Humor Mop* and specifically in television, ethnic Papuan portrayals appeared more on shows or sitcom programs and humor programs (Christiani, 2017). Mop is the discourse of joke commonly conveyed in Malayan-Papuan

Language. Mop is known by the name Mob as an acronym from Deceiving People. Mop contain certain meaning associations create jokes and invite the laughter and smile of the listener. The cuteness caused by Mop looks at pronunciation of typical Papuan Malay words and sentences and expressions the storyteller. As such, Papuan Malay is a special feature which is attached to the Mop (Mawene, 2015). Mop also different with another jokes from Indonesia. For example, Lawak and group of Srimulat that create something to make people laugh by become an actor, delivered something funny or pretend to act to make something funny.

In this research, researchers found that in eight Waktu Indonesia Timur programs, there were two content of *Papuan Humor Mop* that dominated in this program. Among them 1). Voicing backwardness of Eastern Indonesia and 2). Mocking fellow the Easterners.

3.1.1 Voicing backwardness of Eastern Indonesia

In this research, the researchers found eight repetitions that contained the voicing of the issue of backwardness in eastern Indonesia in the four videos of Waktu Indonesia Timur. As found in Waktu Indonesia Timur video from episode of "*Adegan singkat dari Reinold bikin 1 studio ngakak*" and the episode "*Pantun Joanita Veroni bkin Ari and Abdur Kicep*", then explained in the Charles Sanders Peirce Semiotics analysis below:

Table 1

Episode	<i>Adegan Singkat dari Reinold yang bikin 1 Studio ngakak</i>	<i>Pantun Joanita Veroni bkin Ari dan Abdur kicep</i>
Sign	<p>Duration :00:07:27</p>  <p>Figure 1</p> <p>Ary Kriting : “Saya dulu tidak pernah lompat pagar”</p> <p>Abdur : “Oh tidak pernah?”</p>	<p>Duration: 00:00:11</p>  <p>Figure 2</p> <p>Yewen : “Menurut saya, dilan itu punya bilang rindu itu berat itu salah itu. <i>Karena kalau dia ke Indonesia timur, yang berat itu letak geografis.</i></p>

	Ary Kriting : <i>“Saya punya sekolah waktu itu belum bisa bangun pagar ya.”</i>	Ya kenapa? Contohnya kalau ada ojek online, disana itu bahaya begitu, mama pesan ojek mau ke kebun, ojeknya belum tiba, drivernya sudah dicari sama tim sar. Terima kasih saya yewen, selamat malam.”
Type of sign	Icon	Index
Object	<p><i>“Saya punya sekolah waktu itu belum bisa bangun pagar ya.”</i></p> <p>In fact, at that time the East Indonesia Education facilities were inadequate, this was caused by the construction of infrastructure supporting Education almost all the buildings of the school buildings in the land of Papua were relics of the old Dutch colonial era and no fences (Eka Pribadi, 2017).</p>	<p><i>“Karena kalau dia ke Indonesia timur, yang berat itu letak geografis. Ya kenapa? Contohnya kalau ada ojek online, disana itu bahaya begitu, mama pesan ojek mau ke kebun, ojeknya belum tiba, drivernya sudah dicari sama tim sar”.</i></p> <p>The expression of Yewen conveyed about the lagging technology and communication facilities in Eastern Indonesia, in fact, Papua and surrounding areas have difficulties in obtaining communication technology facilities, especially internet signals. To send a message via text or call only Papuans must go to the mountain first, especially cellular data that often goes missing (Syah, 2018).</p>
Interpretant	The interpretation that arose in the conversation dialog that Ary conveyed was that he wanted to convey the anxiety he felt in the eastern part of Indonesia about	Interpretants that appear can be seen from voicing the lagging geographical location and the lack of communication facilities there,

	lagging in terms of school infrastructure.	but delivered by generating laughter for an audience.
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In the dialogue conversation that was conveyed by Ary Kriting “*Saya punya sekolah waktu itu belum bisa bangun pagar ya.*” Included in the sign of Icon, who has similarity to that experienced by Ary Kriting in his era. A medium shot angle, showing Ary Kriting's facial expression laughing while telling his story. When viewed from the verbal side, the sentence refers to a story that depicts sadness, because it represents the feeling of not having, but Ary Kriting conveyed it with joy, as seen from the laughing expression on his face in Figure 1. In addition, in the dialogue delivered by Yewen “*Karena kalau dia ke Indonesia timur, yang berat itu letak geografis. Ya kenapa? Contohnya kalau ada ojek online, disana itu bahaya begitu, mama pesan ojek mau ke kebun, ojeknya belum tiba, drivernya sudah dicari sama tim sar. Terima kasih saya yewen, selamat malam*”. His dialogue is included in the Index sign, where there is a relationship between the referenced sign, which is in the form of Geographic location in the eastern part of Indonesia, which causes the existence of an online motorcycle transportation to be threatened. The story delivered also leads to things that cannot be proud of, on the contrary, the story conveyed by Yewen is a story of issues of backwardness and sadness but delivered with a look that is not sad, but laughing and flat. Taking pictures with a medium shot type also clearly shows Yewen's facial expressions, not showing sadness or happiness. But with the phrase above, it caused laughter for the audience.

In addition, a similar dialogue is also included in the episode “*Nadine Chandrawinata sangat senang di gombalin orang-orang timur*” in the segment of *Adegan singkat* contain the clue *Ucapan dokter gigi yang bikin pasien panik* there is a dialogue by Abdur “*nah ini yang bolong mau ditambal sekarang atau menunggu turun tangan pemerintah?*”, The sign is included in the type of Index sign that refers to the relationship if it is patched now or is waiting for the government to intervene. The doctor's expression to the patient is a joke that slips the issue of backwardness and criticism. The word “*bolong*” here refers to the streets in the eastern part of Indonesia, and then added with the word “*mau ditambal*” which means it is repaired simply and with its own effort or “*menunggu turun tangan pemerintah*”, which means waiting for help from the government.

Expression of sadness and backwardness was not conveyed with protest or anger, but on the contrary, Ary Kriting, Yewen and Abdur delivered it through jokes so that the audience became

laughed and entertained. As according to Suhadi, (1989 in Mandowen, 2016) Indonesians are believed not to be directly criticized, and often use humor or jokes as a medium of social criticism and protest. in Waktu Indonesia Timur program, which is a variety show comedy featuring original Komika from Eastern Indonesia, also displays the expression of criticism or backwardness through a humor or joke. This has something in common with one of the characteristics of humor originating from the Papua region known as Mop Papua. Mop Papua, which is an original phrase or story from the Papuan that can cause amusement or humor for those whose listeners use humor to share goals, one of them is media criticism (Warami, 2016)

The material that presented by Host of Waktu Indonesia Timur has a relationship with the background of where the comic originating from, it is from Eastern Indonesia. East Indonesia in the mass media is limited exploration and trapped by certain stereotypes. As in the research conducted by Lintang Citra Christiani in *Ethnic representation of Papua in the drama series Diam Diam Suka*, the mention of ethnic Papuans no longer refers to individual figures, but refers to ethnic Papuans as a whole as part of Eastern Indonesia and research conducted by Firda Olivia in *Representation of Ethnic Papuans in the Trans TV Sitcom "Keluarga Minus"*, Papua is one of the ethnic groups in Indonesia which is the representative of people from the East who have appeared in various media. In addition, a similar study was also carried out by Asril Tri Mulya in *Construction of Eastern Indonesian Identity in Television Comedy Shows* that comics uses humor in conveying their anxiety.

According to Lippmann, 1922 in the study of indigenous ethnic stereotypes of immigrant ethnicity, he said that stereotyping is one method of simplification in controlling the environment, because the environment is actually too broad and plural, the same repetition pattern serves to guide one's thinking towards certain easy categories recognized. This is the same as what happened at the Waktu Indonesia Timur show above. There is a similarity pattern found in host speech dialogues with previous research which also shows the similarity of humorous Papua Mop content displayed in Waktu Indonesia Timur.



3.1.2 Mocking fellow the Easterners

In Waktu Indonesia Timur show, the researchers found that there were 41 repetitions of dialogue that mocked fellow easterners and three times lowered themselves. As the video in the episode of “Nadine Chandrawinata sangat senang di gombalin orang-orang timur” and the episode of

“*Abdur dibuat kesal oleh neng Prilly*”. Hosts often use their jokes as content to humble themselves or other fellow emitters who are equally from Eastern Indonesia.

Papuan Mop Humor, however, the form must make people laugh, the comics must strive so that the joke material raises humor and affection for those who hear. Even the Papuan Mop Humor is intended to mock or criticize something (Warami, 2016).

Table 2

Episode	<i>Nadine Chandrawinata sangat senang di gombalin orang-orang timur</i>	<i>Abdur dibuat kesal oleh neng Prilly</i>
Sign	 <p><i>Figure 3 The scene brings Reinold</i> <i>Duration: 00:14:40</i></p> <p>Abdur: “Buk” Nadine: “Iyaa” Abdur: “Buk, gigi ibuk sudah kami bersihkan semuanya. Ini karang giginya mau diapakan? (sambil membawa reinold).</p>	 <p><i>Figure 4 Scene shooting Ary Kriting</i> <i>Duration: 00: 18:00</i></p> <p>Ary kriting : “Ya begitu, adegannya adegannya siap saya foto ya, astagfirullah mbak, ada penampakan mbak ya allah” Opi : “parah Yewen : “Tidak papa” Ary Kriting : “Tidak papa demi kelucuan “</p>
Type of sign	Icon	Icon
Object	Dialogue “ <i>Buk, gigi ibuk sudah kami bersihkan semuanya. Ini karang giginya mau diapakan? (sambil membawa reinold)</i> ” which	Dialogue “ <i>Ya begitu, adegannya adegannya siap saya foto ya, astagfirullah mbak, ada penampakan mbak ya allah</i> ”. The word emphasized

	shows if there is a similarity between Reinold (Host) and tartar. Tartar itself is <i>plek</i> or leftover food left over from the teeth, which can cause bacteria or damage the beauty of the teeth. Tartar is a parasite in the tooth (Adrian, 2018).	in the dialogue is apparition. Indonesians believe in sight which is in the form of ghosts, which are caught on camera where every time people take pictures. This technique is called Ghost Photography (Priyanto, 2018)
Interpretant	The interpretation that arises is that the humorous dialogue that Abdur wants to convey is to equate Reinold (Host WIT) with a stocky, black and bald hair with tartar, which is where the tartar is a parasite in its teeth.	The interpretation that appears in the dialogue is the impression that Ary Kriting wants to convey to Yewen, he likens Yewen to the appearance in the camera. The appearance in question is a subtle illusion. This form of humor that equates humans with ghosts then causes laughter to the audience.

The dialogue delivered by Abdur “*Buk, gigi ibuk sudah kami bersihkan semuanya. Ini karang giginya mau diapakan?*” Is included in the type of Icon sign which means it has the similarity with Reinold as the original shape of tartar. The shooting angle of figure 3 with the type of medium long shot shows Abdur carrying Reinold when saying Reinold that resembles tartar. As we know that tartar is *plek* or leftover food left in the tooth, known as parasite which is in the teeth and disturbs the beauty of the teeth. This condescending or mocking expression was performed casually by Abdur to entertain the audience. There was a relieved and guiltless expression drawn from Abdur face and Reinold did not put on an angry face, as was the normal expression of people when ridiculed or humiliated by others.

In addition, a similar dialogue was also conducted by Ary Kriting to Yewen “*Ya begitu, adegannya adegannya siap saya foto ya, astagfirullah mbak, ada penampakan mbak ya allah*”. The sign refers to the type of Icon that shows the similarity between the Apparitions referred to by Ary Kriting in this case leading to a ghost, as Indonesian people believe when taking pictures and other objects caught on camera. The shooting angle through the type of long shot clearly shows

the activities carried out by Ary Kriting who seemed to take pictures and there were Yewen who were beside Prilly who was meant by the sighting. The sentence that shows the same pattern is also found in the episode of *Kasihannya Yewen belum pernah nonton Doraemon*, there are pieces of dialogue conducted by Epi and Reinold:

Epi: "Selamat siang pak"

Reinold: "Selamat siang "

Epi: " *Eh ini kebetulan ada produk wajah baru mungkin bapak mau ganti wajah?* "

The sentence in the conversation above has an index type of sign, which shows the relationship between facial products and changing faces. Changing faces here is intended as a form of ridicule to Reinold. These three examples of dialogue expressions above show that fellow hosts make it a laughingstock through ridicule. The ridicule is not intended to be in a serious context, but only to produce humor to the audience. Sacrificing the interlocutor as a laughing matter in this case can be categorized into Papuan Mop Humor, Papuan Mop Humor itself has a goal of mocking which means as a savior valve for the saturation of the soul (Warami, 2016).

The form of mockery that is repeated many times, which is 41 times in eight Waktu Indonesia Timur videos dominates the humor material presented by the host. It appears that the host uses joke material in the form of mocking fellow hosts into the Papuan Humor Mop discourse which aims to produce laughter. The emphasis was also proved Host of Waktu Indonesia Timur wanted to convey to the audience that the Papuan Mop Humor is containing material that justifies degrading or mocking someone in Eastern Indonesia. This is also similar to the research conducted by Hugo Warami in the Mop Humor Discourse Typology in Papuan society: Identification and exploration, which says that mop has a role to mock or criticize something or someone to cause humor and support the atmosphere to become more familiar and relaxed.

3.2. Stereotype of Culture


Stereotypes refer to a person's actions / attitudes that can be considered reflects the overall nature of a culture, gender, age, ethnicity, class, or nationality. Stereotypes are sometimes also interpreted as a tool used by someone to "label" other people (Olivia, 2013). Media in this case, namely television describes ethnic groups into various forms of information, both visual and audio visual. In the depiction, the language, dialect and certain characteristics are attached which enable the


formation of identity, perception, and stereotype about the ethnicity concerned (Christiani, 2017). In Waktu Indonesia Timur program, the researchers found that there were three main points raised about stereotypes of Eastern Indonesia culture, there are; 1). Papuan dialect, 2). Physical differences of the Eastern and 3). The eastern legacy

3.2.1 Papuan Malay Dialect

Representation according to Stuart Hall is explained as a production of the meaning of concepts in Language. Representation means using language to say something meaningful to others Hall (1997 in Putra & Handoyo, 2016). This is similar to what researchers found in the research of dialogue in Waktu Indonesia Timur program. Waktu Indonesia Timur video shows using language with the concept of Papuan Malay dialect in the video mentioned as many as 17 times. Furthermore, the analysis found by researchers was seen in the episode *Nadine Chandrawinata sangat senang di gombalin orang orang timur* and *Adegan Singkat* of *Adegan singkat dari Reinold bikin 1 studio ngakak*.

Table 3

Episode	<i>Nadine Chandrawinata sangat senang di gombalin orang orang timur</i>	<i>Adegan singkat dari Reinold bikin 1 studio ngakak.</i>
Sign	<p>a. Duration 00:03:49</p>  <p><i>Figure 5. Abdur said kaka nona</i> Abdur: “Ini ada kakak laki-laki satu, ganteng, menyanyi bagus, adalagi kaka nona kaka nona, kaka nona ini sering sekali. Dia sering sekali menyelam menyelam di kita punya pulau pulau di timur sana</p>	<p>Duration :00:03:05</p>  <p><i>Figure 6 Abdur and Ary kriting while discuss about the news</i> Abdur : “Luar biasa, itu komposernya orang asli Indonesia, tapi itu tadi video tadi itu yang luar biasa itu adalah yang saya liat tadi <i>pace-pace</i> bule disitu dia buka dengan wooooo(sambil</p>

	<p>b. Duration 00:09:32</p>  <p><i>Figure 7. Ary kriting ask Virza to act like criminals</i></p> <p>Ary Kriting: “Penjahat penjahat <i>ko</i> ya”</p>	<p>menutup-nutup mulut layaknya orang Papua) dia begini begini saja bernada loh”.</p>
Type of sign	Symbol and Icon	Symbol and Icon
Object	<p>In the Malay dialect of Papua, there are linguistic features, one of which is the abbreviated term. Like one of the words <i>ko</i> in a dialogue besides that which means you or you (Gau, 2011), and the word <i>kaka nona</i> means older siblings (Kluge, 2014).</p>	<p>In the book Grammar of Papua Malay written by Angela Johanna Helene Kluge, it is written that the word <i>Pace</i> means a man.</p>
Interpretant	<p>The interpretation that appears in the dialogue is that the use of Malay in the Papuan dialect is highlighted in several uses of the word. The use of the Malay language in the Papuan dialect then shows the meaning of the concept that the bearer of the Waktu Indonesia Timur program will want created to Indonesian audiences and the public about the identity they carry.</p>	<p>The interpretation that emerged in the dialogue focused on the use of the Pace Word which Abdur gave to a Caucasian man in the video in question.</p>

The expression of dialogue delivered by Abdur is "*kakak nona*", and "*ko*" which is included in the type of Symbol that has meaning originating on the basis of a mutual agreement and also has the similarity with Papuan Malay Dialect. The word *kakak Nona* who is often used by Papuans as a call used to older women. And the word *ko* which means you in the Malay dialect language of Papua. This arises because of the experience and mutual agreement that has been created in the community. Similar to the research conducted by Lintang Citra Christiani in the Representation of Ethnic Papuan Identity in the drama *Diam Diam Suka* in 2017, said *ko*, which means you are also the Papuan dialect of Papua. As well as taking the picture angle with the medium shot type in Figure 5 and the medium long shot in Figure 6 which shows the word brought by the original East Indonesian comic then emphasized the symbolic sign of Language that the Waktu Indonesia Timur program deliberately represented Eastern Indonesia.

Aside from the above episodes, the use of other words such as *beta* is contained in episodes *Gara-gara lagu diobok-obok orang Timur kesal*, *beta* is a call to myself or me. *Mace* said on the episode *Pantun Joanita Veroni bikin Arie dan Abdur Kicep* which means older sisters. The use of the Language represents Eastern Indonesia in this case, namely towards the Malay language of Papua. The emphasis on these words is also supported by the use of Papuan dialect vocabulary mentioned 17 times in eight videos of Waktu Indonesia Timur.



The repeated use of vocabulary gave the audience the impression that the Waktu Indonesia Timur program described the area carried by the host through the language they used. The Papuan Malay Dialect is a background of Maluku Malay Language which has linguistic characteristics, including Affixation (initial affix), abbreviated forms, pronouns, phrase markers, clause markers and certain Mexican usage. In the video show, the host uses the word included in the linguistic characteristics of the Malay language in the Papuan dialect. Among them is the word *ko*, which is means you, the word *Beta*, which means I, *mace* to call on women and *pace* to men, *kaka nona* means the older sister and to which is used as a final affix to the sentence. The Malay language of the Papuan dialect is also a derivative of Malay language from Maluku (Gau, 2011).

3.2.2 Physical differences of the Eastern

Stereotypes are a form of labelling of a particular person or group (Olivia, 2013). As formed at Waktu Indonesia Timur show, it began with five people who were native Papuan and Maluku people. Researchers found the labelling of physical forms owned by Eastern Indonesians found in

Waktu Indonesia Timur shows, as those who were involved in the analysis in the episode *Ali gugup duduk didepan Keisha Ratuliu* and *Abdur dibuat kesal balik oleh neng prilly*.

Table 4

Episode	<i>Ali gugup duduk didepan Keisha Ratuliu</i>	<i>Abdur dibuat kesal balik oleh neng prilly</i>
Sign	 <p><i>Figure 8 Crown Embedding to races champions</i> <i>Duration: 00:12:45</i></p> <p>Ary Kriting: “Sabar-sabar, saya baru kali ini liat penyematan gagal gara gara rambut. Keisha dan Donita boleh kesini. Keisha gimana? Keisha tadi sudah memilih juaranya obi” Keisha: “Iya tapi tadi susah banget” Ary Kriting: “Gak jadi obi yaudah pindah aja ya”</p>	 <p><i>Figure 9. Seen Abdur wore a sullen face after Prilly's reply</i> <i>Duration: 00:13:59</i></p> <p>Abdur: “Prily mau balas ni” Prilly: “Kak aku juga mau minta maaf maaf banget. Kakak terlalu gelap buat aku” Reinold: “Selama ini kau bilang orang ambon hitam? Kaulah yang hitam”</p>
Type of sign	Index and icon	Index and icon
Object	As happened in Papua, where indigenous ethnic groups have different physical characteristics than the Indonesian people in general, namely having black skin and curly hair (Larasati, 2014).	Robinson in Larasati, 2014 stated that the Papuan people have distinctive features such as hair shape and skin colour that are different from other Indonesian people, there are black skin and curly hair.

Interpretant	The interpretations that appear in the video show are shown in Figure 8 which shows that initially there was Obi who had curly and frizzy hair, as well as black. Supported by a dialogue delivered by Keisha who said the failure of Obi was chosen as the champion of rags because of the condition of her frizzy hair which prevented the difficulty in pinning the crown.	The interpretation that appears in Figure 9 has a significant relationship with the dialogue that Prilly and Reinold expressed, emphasizing that Abdur, who is the host of Waktu Indonesia Timur, who comes from Ambon, has dark skin which means black.
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The phrase conveyed by Ary Kriting “*Sabar-sabar, saya baru kali ini liat penyematan gagal gara gara rambut*” this time has an indexical sign that there is a connection between the failure of embedding due to hair. The hair referred to here is not ordinary hair, but there is an emphasis on hair that has a unique shape, namely curly and wide or frizzy. This emphasis on physical form was also clearly seen by taking a medium shot with a medium shot type on figure 8, Obi's frizzy hair clearly visible which reminded the audience that the hair of Eastern Indonesian people was identified with curly or frizzy hair. In addition, Labels on the physical characteristic of Eastern Indonesia is delivered directly to the episode *Abdur dibuat kesal balik oleh neng prilly*. Prilly openly and directly stated the physical condition of Eastern Indonesians wrapped in humor or slapstick. Sentence “*Kak aku juga mau minta maaf maaf banget. Kakak terlalu gelap buat aku*” addressed to Abdur, who in fact Abdur has dark skin and curly hair as seen in figure 9, medium shot type of angle. Prilly's material was used as an expression of affirmation that Abdur had skin that was too dark which meant black.

Eastern Indonesia people are identified with physical characters that are different from other Indonesian people, namely black and curly hair (Larasati, 2014). The use of labelling is directly directed at the five hosts of the Waktu Indonesia Timur. In addition to the two episodes above, examples of expressions that emphasize the physical characteristics of Eastern Indonesians are also included in the episode *Adegan singkat dari Reinold bikin 1 studio ngakak* to make one

studio claim, there is a dialogue that says that one of the cast of Infinity War is an Indonesian native.



Figure 10. Ary kriting was like an actor from Infinity War



Figure 11. Black Panther

Abdur :” Film Avenger, Infinity War, ada fakta yang unik bahwa salah satu pemeran dari Avenger Infinity War itu orang asli dari Indonesia
Ary :” tidak mungkin”
Abdur :”ini dia kita lihat pemeran utamanya, Black Panter, Wakatobi Forever, ini yang like ada lima orang, dua orang itu Jon Yewen dan Reinold Lawalata.

From figure 10 it can be seen that there is an iconic sign where there is a similarity between the face of Black Panther and the face of Ary Kriting. This is intended to equalize the physical character of Ary Kriting with Black Panther in the movie Avenger Infinity War. Black Panter has black skin which is the same as the skin color possessed by Ary Kriting it has the similarity with the expression "Wakatobi Forever", the slogan also has similarities to the slogans that are relied on in the movie Avenger Infinity War, especially as the Black Panther identity, namely Wakanda Forever. But in the dialogue, the creative team Waktu Indonesia Timur replaced it with "Wakatobi Forever, where Wakatobi is one of the districts in Southeast Sulawesi.


Most of the sign are categories into icon and index, which means has the similarity with the characteristic of the Eastern Indonesia physic. In Waktu Indonesia Timur, they represent majority of Eastern are they who have curly hair and black skin which shown by the host of Waktu Indonesia Timur Program and most of guest are they from the Eastern Indonesia that has the same physical appearance.

3.2.3 The Eastern Legacy

The mass media has never been free of value, one of which Television in its program programs slipped certain ideologies that were brought in to convey the meaning of something (Christiani, 2017). As contained in this research, the researchers found several elements contained in Waktu Indonesia Timur program, which have certain goals and meanings. The television layout is designed in such a way as to convey a certain message that aims to be instilled in the minds of the audience. As in television media, cultural identity is present in the significance of the image that signifies cultural identity in its packaging, actors, decoration settings and so on. All of these images indicate a certain value.

In the episode *Abdur dibuat kesal balik oleh neng prilly* and *Nadine Chandrawinata sangat senang di gombalin orang orang timur*. The cultural attributes attached to the venue for Waktu Indonesia Timur program are clearly visible with the use of the backsound, visual design and more. The following will be explained in the table below:

Table 5

Episode	<i>Abdur dibuat kesal balik oleh neng prilly</i>	<i>Nadine Chandrawinata sangat senang di gombalin orang orang timur</i>
Sign	<p>Duration : 00:07: 10</p> <p>Pieces of the Song Rasa Sayange lyrics</p> <p><i>Rasa sayange... rasa sayang sayange...</i></p> <p><i>Kulihat dari jauh rasa sayang sayange</i></p> <p><i>Rasa sayange... rasa sayang sayange...</i></p> <p><i>Kulihat dari jauh rasa sayang sayange</i></p>	 <p><i>Figure 11. Studio setting of Waktu Indonesia Timur</i></p> <p>Display studio backgrounds that use properties that read:</p> <ol style="list-style-type: none"> 1. Rame-Rame 2. Basudara 3. Raja Ampat

		4. Waktu Indonesia Timur
Type of sign	Symbol and Icon	Symbol and Icon
Object	Lagu Rasa Sayange is a regional song from the Maluku region (Suhardo., 2007)	The use of each property has meaning which means: <ol style="list-style-type: none"> 1. <i>Rame-rame</i> is a local song from the Ambon area, Maluku. 2. <i>Basudara</i> which means brother in Maluku Language 3. Raja Ampat is one of the districts in West Papua. 4. Waktu Indonesia Timur is the name of the program which is also the theme of the TV program.
Interpretant	Interpretation that appears has shown that the use of folk songs as musical accompaniments has a specific purpose to reflect the program.	Interpretation that arises is the use of property, which is a feature of a program because of its appearance or image (Haerinnisa, 2016) which represents the culture of Eastern Indonesia.

Supporting aspects that are in the Waktu Indonesia Timur studio, starting from the background sound and the properties used have specific purposes and objectives. The signs found in episode *Abdur dibuat kesal balik oleh neng prilly*, including the symbolic sign where the song Rasa Sayange is a song originating from the Maluku region that can build the atmosphere of the Easter Indonesian into the show. As stated in the research conducted by Patricia Robin entitled "Analysis of ILOOK fashion programs on Net tv", the use of songs is intended to build the atmosphere of the program. The audience was made as if recalling memories of the song Rasa Sayange, a children's song from Maluku, eastern Indonesia. In addition to the episode, the song Rasa Sayange was also available in eight videos of the sample in this research.

In addition to the background voice that uses folk songs from Eastern Indonesia, Waktu Indonesia Timur creative team also uses the visual aspect of utilizing properties in the studio to enhance the impression of the east. In each of the shows, Waktu Indonesia Timur program studio displays properties such as Waktu Indonesia Timur, Rame-rame, Basudara and Raja Ampat. Waktu Indonesia Timur itself refers to the symbolic sign which means the name of the program which is emphasized again on the visual aspect of the program. word Basudara which also comes from the Maluku language, which means you, is used as a sign representing the eastern part of Indonesia, namely the Maluku region. Then the sign that read Raja Ampat refers to one of the famous districts in West Papua. West Papua is an area that belongs to Waktu Indonesia Timur zone division. The emphasis that represents the eastern Indonesia is displayed many times in each program of Waktu Indonesia Timur program, through backsound and the studio settings, the researcher group into The Eastern legacy.

4.CLOSING

Waktu Indonesia Timur program represent two stereotypes about Eastern Indonesian, there are stereotype of Papuan mop humor and stereotype of culture. First, in stereotype of Papuan mop humor, there are two characteristic that are dominated in that program, there are Voicing backwardness of Eastern Indonesia and mocking fellow Easterners. Host of that program were use this content to represent local humor of eastern Indonesia, it is Papuan Humor Mop. Second, in stereotype of culture, there are three categories of culture that represent the eastern Indonesia, there are Papuan Malay dialect, Physical differences of the eastern and the eastern legacy. These stereotypes can be seen from dialogue and visual element of the show which already analyse by using triangle meaning of semiotic Charles sanders peirce.

In this research, majority of sign are categories into iconic and symbolic sign are repeatedly in all video. Its program has already shown that Waktu Indonesia Timur not only displayed a variety comedy, but also has meaning behind the sign from visual and verbal sign on it. These signs represent the stereotype that already made on the society, there are stereotype of Papuan Humor Mop and stereotype of Eastern Indonesia culture.

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